

**THE END OF THE  
McGILL FILM  
SOCIETY...**

by Minelle D'Souza • see page 3 |



A CHAT WITH

**SWERVING BUFFOON & OREALIS**

**the CELTIC FESTIVAL**

by Damion Stodola • see page 12

# **McGILL DAILY CULTURE**

VOLUME 83 • NUMBER 8

"Whatchoo talkin' 'bout, Willis?" since 1911

THURSDAY, SEPTEMBER 16, 1993



**MARGIE  
GILLIS  
RULES  
THE STAGE**

by Deborah Chow  
see page 7



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# The death of film at McGill

BY MINELLE D'SOUZA

After 50 long years of providing a space for aspiring film-makers and repertory film-goers, the McGill Film Society (MFS) has officially declared itself dead — for this year at least.

Tatiana Glad, former president of the MFS, released a report to the Students' Society of McGill and cited problems of financing, external competition and internal obstacles, audience shifts and poor advertising that have led to the eventual dissolution of the MFS.

According to the 1991-92 budget, SSMU subsidized the Film Society with a total of \$13 589, and \$11 013 in 1992-93.

Cornell Wright, VP of Internal Affairs at Students' Society said yesterday that, unless an eager group of students came up with a "bright new idea" to run the Film Society in a "significantly different way," the Students' Society was not prepared to absorb the high cost of expenditures.

But according to Tatiana Glad's report, these figures may be a result of "inefficient" allocation of resources at McGill rather than just "high costs."

In her report, Glad cited that "the two major expenses are film rentals and ICC projectionist charges." Last year, the MFS spent \$17 623 in film rentals.

Although McGill and the Students' Society can do little to change the cost of film rentals, it could make significant changes in its own operations to reduce other costs.

For example, the Instructional Communication Centre (ICC), a McGill operated service, charges the MFS overtime for the use of its projector and time-and-a-half on week-ends. The average cost is \$150 per screening.

Room bookings for consistent screening locations are scarce and expensive. Although McGill University has 3 separate video editing facilities, the MFS has no access to them, and consequently they spend money elsewhere.

Glad's report also drew attention to the lack of control over account standings at the Students' Society. Current balance information is not always current, which results in overspending by the end of the year.

**I for one, did not know the MFS was disbanding until the beginning of this year, even though Tatiana Glad's report on the critical condition of the MFS was given to Wright's predecessor last winter!!!**

Poor advertising is also a part of the problem according to Glad. Although the MFS put out posters weekly, they were not guaranteed a spot among the plethora of posters that cover the bulletin boards in McGill hallways. Regulations regarding competitors' advertising on campus was also too lenient.

But Glad made some important suggestions that would realign the MFS with students' changing needs. She noted that attendance at MFS screenings has been unusually low because of other (and more convenient) screening venues, i.e. home video, The Paris Cinema, The Rialto, Thompson House, etc..

She suggested that the MFS and the Students' Society work out a discount with ICC, cut the number of screenings per week, collaborate with other events on campus to stimulate recognition of the MFS (thereby increasing attendance), and administer an ad campaign that would lure sponsors (and students!!) to the club.

Glad's most drastic suggestion is that the MFS be split into a "Film Club" strictly devoted to film-making, and a "Film Society" geared toward screening movies alongside campus events, making the screening division more self-sufficient.

She also suggested that increased cooperation with McGill's own technical services would lessen the film-making division's equipment costs.

So far, nothing has been done to revive the MFS. Wright said he has not received any proposals which would significantly reduce the amount of subsidies put out by the Students' Society. Wright maintains that screenings can be continued through Programming in Gert's and the Ballroom for special events.

I for one, did not know the MFS was disbanding until the beginning of this year, even though Tatiana Glad's report on the critical condition of the MFS was given to Wright's predecessor last winter!!!

As a consequence, McGill students of 1993-94 will have to endure a whole year of home video (that is, if you even have a VCR) and costlier rep cinema, not to mention absolutely no opportunity this year at McGill for budding film-makers.



## Star Trek: On Stage

BY BETH ALEXANDER

I met someone on the way to Players' Theatre last night who tried to sum up the beauty of Star Trek: "The old ones? They were more original. They had papier mâché, not computers. They had to do some really weird shit." And he was dead on.

*Star Trek: One Stage* began its run before a larger-than-usual opening audience and in an atmosphere of anticipation fueled by last year's success. Preshow music (TV theme songs) and a beautiful cardboard and lego set helped to tide over those waiting to hear "He's dead, Jim" and witness the mysterious Vulcan death grip.

Then Spock came in (played startlingly well by Andre Costopoulos) complete with ears and a glue-gun phaser, and we all knew we were going to get what we came for.

Both episodes — "The Naked Time", directed by Pierre LaRocque, and "Amok Time", directed by Jeremy Hechtman — dealt with love and madness.

In the first, an inebriating disease causes the crew to act a little silly and Kirk to theorize about love, space and his Enterprise. "Now I know why it's called SHE," he exclaims.

In the second, Spock falls prey to the highly illogical impulse to return to Vulcan and mate. He then finds himself forced into a gripping death duel with Kirk.

**"He's dead, Jim"**

It's a strong cast, led by the hammy performance of Terence Bowman (Kirk) and backed by a lively crew. Lisa Lenihan should be applauded for her chameleon-like portrayals of both Scotty and T'Pol.

The improvised moments were more effective than the straight imitation of the TV show, probably because the original stuff is already ridiculous.

Technical difficulties were taken in stride, and proved to be hilarious. When time didn't allow a quick-change and O'Reiley (Steve Moffitt) was left to control the helm with his uniform in

his lap, Sulu (Sam Madgi) graciously removed his own shirt. Unfortunately, this bit of upstaging probably won't be repeated.

It was Anita Albert's music, however, that made the show. Played live on a Cheesemaster 2000, it heightened the fight scenes and sighed apologetically after the comic relief.

My only complaint concerned a moment at the beginning of "Amok Time" where we see Kirk, in rare lecherous form, chase a slinky Yeoman 'babe' across the stage. *Star Trek* (the old one, anyway) has never been held up for its feminist ideals, but this bit seemed unnecessarily cheap, especially considering this was the actress's only moment onstage.

On the other hand, there were other lines — beauties such as "it is undignified for a woman to play servant to a man who is not hers" — that were treated with the appropriate amount of rolled eyes and irony.

And, oh yes, the transporter was wonderful.

*Star Trek: On Stage* is running until Saturday and again next week, Tuesday till Saturday, at Players' Theatre (on the third floor of the Union Building). \$5 students and seniors, \$10 all others, call 398-6813 for reservations.



## COMMENT

## Culture Is...

Let's just say someone you were acquainted with asked you what your culture was like? Would you describe the food you eat, the clothes you wear, the music that you listen to? Would you go into great detail about the days you take off work to celebrate or worship? Or would you ponder over the question only to eventually conclude that you are culturally bankrupt?

Whether in the Oxford dictionary or in the minds of some organizers for "multicultural" nights, culture is too often defined as simply "an appreciation and understanding of literature, arts, music". This leaves some to conclude that they are without a culture because they can't dance and others to believe that a culture is simply something absorbed through osmosis by watching others sing and dance.

Culture is a way of life expressed through religion, art and science. It is a sum of the values, behaviours and underpinnings which define a people (undoubtedly something that would be difficult to absorb in one night). Which means that those Anancy and Brer Rabbit stories which your parent told you as a child are as much a part of your culture as is your preoccupation or disinterest with body odours or the number thirteen. And the fact that you like to wear long pants or the amount of alcohol you consume and where you consume it is all an integral part of your culture as well.

Even so, there is a tendency to believe that if you do not follow a certain religion or "tangible traditions", you are in some way without a culture. Thus, the need arises to get married in a church even though you are an atheist or to become obsessed with studying other people's culture, wearing their clothes, cooking their food as a substitute for the culture you don't think you already have.

The problem is not that there are people without a culture, because everybody has one. Instead, many people are unable to define or recognize just exactly what their culture is. So the next time somebody pulls the culture question on you, don't forget to think about the way you move your hands, the implements you use to eat your food, (fingers included), the way you cut your eyes and kiss your teeth — Recognize the culture, your culture.

Pat Harewood

## The United Colours of What?

Pop question — did you know that there are only two really interesting continents in the world, North America and Europe? Were you aware that Africa is all one country? Have you also discovered that the South Asian sub-continent doesn't really exist?

Well, that's why you're at McGill. Here at Canada's Number One tertiary institution, that's what they seem to believe.

You need only take a glance through this year's course calendar to discover that the rest of the world is simply the backyard of North America and Europe.

McGill would have us believe that 3000 years of African history, a continent bigger than the former USSR, can be summed up in one 6 credit 'D' course. Of the 8 Anthropology courses listed in the African Studies program, half are not even offered this year. Of those 8 courses, only 4 are specifically about Africa (as opposed to the 'Third World'), and only one of them is available this year.

That 'D' course covering all of Africa's history, is worth the same amount of credits as a course dealing with the continent's relationship with France over the past 300 years. For McGill, real history begins with the colonial era.

Africa isn't the only 'developing area' (Just what does that mean, anyway? That the people have yet to grow arms and legs?) to get the shaft by McGill. If you want to take a course on South Asia, better get a do-it-yourself manual. While East Asia is represented in McGill's curriculum, you'll have to look pretty damn hard to even come across so much as a reference to Southern Asia outside of Religious Studies.

This year's handbook is just as culturally sensitive as the university it represents. This city has about 50 African, South American or Caribbean restaurants. You'll find exactly 8 of them in the 'Other Alternatives' section.

So, when those "United Colours of McGill" posters started popping up all over campus during Welcome Week, I wondered if there was another McGill University out there I hadn't heard about.

Not only is the use of the slogan of Benetton's highly questionable advertisements a less-than-smart idea, but they couldn't possibly mean *this* McGill. Any university that can lump all African culture into one course should seriously examine its politics.

Maybe McGill should stop resting on its colonial laurels and actually do something to fight cultural ignorance.

Melanie Newton

## GRIM DEVICE

## MULTICULTURISM REVISITED

HEY SPOTTY,  
HOW DOES IT FEEL  
TO BE A MEMBER OF  
A MINORITY?



KEITH

YOU TELL ME...  
THERE CAN'T BE  
THAT MANY IDIOTS  
IN THE COUNTRY



SPOTTY

KJK '91

DAILY GRAPHIC BY KARL J. KABASELE

The Daily Welcomes letters under 300 words. Add your name, program, year and phone number. Anonymity can be provided; talk to an editor beforehand. We print all letters provided they are not racist, sexist, homophobic or slanderous. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.

## LETTERS

## To the Daily:

Re: "Aldo and AIDS" by Kevin Byrne.

For your information: Aldo footwear as a profit oriented business can be expected to advertise, promote and publicize itself. This is a fact of business life in the capitalist system that underpins and supports Canada's social democracy. It also chooses to show a sense of corporate responsibility by promoting AIDS awareness in conjunction with its advertising campaigns it should be praised for such conscientious behavior. At the very least you could question the motivation in a direct, objective manner rather than in such a malicious and insinuating tone.

"A veneer of philanthropical legitimacy" is certainly fine spelling material. Do you mean to say that Aldo Footwear should shed any notion of social conscience and concentrate on selling shoes? Among the so-called socially aware of our generation the profit motive is often regarded as somehow evil and corporations are criticized when perceived as aloof and ignorant of humanitarian concerns. It is therefore disheartening to see a business reach out to the community and subsequently be accused of exploiting human misery in order to further their own mean-spirited pecuniary interests. The situation is a "catch 22" in terms of the fact that corpora-

tions perceived as ivory towers are chastised while any attempts to offer positive influence on current social topics are rebuked as exploitation of issues motivated by greed.

With regards to Mr. Byrne's editorial I believe that he has invented fault where he could not legitimately find any in order to be perceived as some sort of crusader in search of "truth". I pose a question that should sound familiar to Mr. Byrne. How do you respond, Mr. Byrne, to those who accuse you of exploiting human misery and topical social concerns to further your own smug, ego-enhancing, shallow and insinuating forays into journalism.

John Sorensen

SINCE 1911  
Vol. 83 No. 8

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MCGILL DAILY CULTURE





13.

# Alternative comics fight market inundation

BY TODD KRAMERS

For more than fifty years the likes of Captain America, Superman and Batman have been the scourge of would-be criminals and villains. But last Sunday's Nova Con comic exhibition highlighted none of these grating superhero exploits. Instead, local alternative work was given the stage.

Organized by Nova Bookshop and supported by CKUT, this annual exhibition continued its tradition of exposing the merits of lesser-known titles from Montreal artists like Bernie Mireault (*Grendel, The Jam*) and Leanne Franson (*Lilianne*).

As Peter Black, owner of Nova Books, says, "I figure there has to be at least one store in every major North American city that's selling alternate comics, or they wouldn't be around — it's not economically feasible."

The reason for his constant support of this neglected area of the comic book industry is simple. "There's a lot of crap out there," said Black.

And mainstream media might

just finally be catching on: the weekend edition of the *Globe & Mail* drew attention to alternative comics in a favorable two page spread.

In fact, amidst the mainstream industry's pathetic attempts to critically cover contemporary social issues, alternative work is appearing as a more realistic, sharp-edged commentary. Superhero titles are increasingly being shown to have no value except desensitizing the mind, while alternative comics have successfully adopted aesthetic and literary qualities that make more sense than kryptonite and climbing walls.

Their plight, however, is comparable to that of any small business. As Black wryly comments, "The whole comics industry is in such a state of flux right now because Marvel (owners of *Spiderman*, *The Incredible Hulk*, and many others) is putting out 160 titles each month and their objective is to fill my entire rack with Marvel comics."

This market inundation translates into an ordeal for low press-run, self-published comics that are left with a small, hard-won

audience often won over by the most basic advertising ploy — word of mouth. Black offers another solution: "All my alternates are always closest to the door. I guess it's a hierarchy of what I think people should read."

He sees alternative work as "a natural, off-the-wall outgrowth of underground comics doing similar stuff to what Robert Crumb (of *Fritz the Cat* fame)

was doing back in the late '60s and early '70s." The artistic motivations are clear: ownership and freedom of direction with their own creations (sounds original, doesn't it?).

Test your bias against comics by digging more deeply into the offerings; allow yourself to be let in on the secret... then tell a friend.

You can find Nova and its offerings at 372 Ste-Catherine's West.

Calling all culture writers, calling all culture writers. Culture meeting today, September 16, at 6:30p.m. in the Daily office (Shatner B03).



## WORDS+PICTURES

POWER TRIP · BY JANE TREMBLAY



### SEXUAL ASSAULT CENTRE 398-2700



**MYTH:** The Greatest Danger is from a stranger.

**FACT:** 80% of rapes are committed by someone the victim knows.



# Visionaries before their time?

BY RUMBI  
KATEDZA

At the dawn of the feminist revolution of the sixties and seventies, the advent of independent video provided women the world over with a dynamic medium to tackle personal and political issues, concerning gender and sexuality.

With their fresh new styles and perspectives, women used video to create their own images of themselves, images that challenged the traditional stereotypes which plague the male dominated mainstream media. They used their work to assert the validity of women's experiences.

The Musée d'Art Contemporain de Montréal is screening a series of videos produced by women between 1970 and 1975.

Five programs, of roughly two hours each, including 35 tapes by twenty one women artists from Japan, Germany, the United States and Canada. Their work demonstrates the significant contribution women have made in the creation and definition of early video.

Many subjects are covered and various styles are used in the videos. Some videos display special technological effects that were not very common twenty years ago. They show images being created electronically.

Doris Chase, who started making videos in 1969, combined technology with the art of dance. Her two video pieces correspond the movement of a dancer with computer images that give the impression of a picture in motion.

Other videos are more visually simplistic and show how video can be an ideal medium for the communication of experiences. It can be used as a visual diary.

Mako Idemitsu, who started making videos in 1973, used a static image for ten minutes to force the viewer to concentrate on the narrator, who speaks of gender roles in traditional Japanese society.

Doris Chase's contributions include *Dance Nine* and *Dance Eleven*. In the first dance sequence, movement collages are

created through the synchronized duets of a dancer and abstract kinetic patterns.

However, in the second sequence, Chase uses specially processed coloured images juxtaposed onto the dancer so that she is no longer the creator of an art, but the art itself.

The fluid movements of the dancers combined with the psychedelic images, and soundtracks, that sound like a cross of New Age music and rock 'n roll, is rather hypnotic. Chase's videos illustrate the partnership between the dancer and the video artist in the creative process.

Mako Idemitsu's *What a Woman Made* contains none of the technological tricks of Chase's videos. Idemitsu, who was a full-time housewife in Tokyo before she started making videos seriously, wanted to use video to express herself "in a radical way."

What appears to be an obscure image at the beginning of the video turns out to be a tampon in a toilet bowl. Idemitsu used a tampon as a metaphor, seemingly to illustrate how women are trapped, slaves to society.

During the last half of the video, a male voice communicates misogynist reasons as to why sons are more valuable than daughters. The voice states that girls should be raised and educated solely to accommodate men's needs. Women should be passive, obedient and always look good for men.

The voice also states that girls should be encouraged to be housewives by giving them toys that do not encourage them to develop as individuals. After all, isn't it common knowledge that a highly educated wife is only a burden to her husband, who is naturally smarter than she?

One can only say that Idemitsu's video comes to a fitting end when the voice stops and the toilet is flushed!

*The First Generation: Women and Video, 1970-75* is a travelling exhibition organized and circulated by Independent Curators Incorporated (ICI), a non-profit traveling exhibition service specializing in contemporary art.

Unfortunately, the separate videos in each program have no definite connection, so even one program may be quite a lot to digest in two hours.

Nevertheless, if you are interested in taking a break from the mainstream and learning some history about women and independent video then, by all means, go check it out!



For more information call the Musée d'Art Contemporain de Montréal 847-6226. The exhibition runs until September 26.

I first saw M...  
at the Gala d...  
Place des Arts...  
year. With ou...  
from such nota...  
the Bolshoi, Kir...  
Ballet of Canada...  
standout perform...  
no easy feat.

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For more information please contact Genevieve or Robert at: CKUT-FM, 3480McTavish St. B15, Montreal, Quebec, H3A 1X9, tel: (514) 398-6787 fax: (514) 398-8261  
Wanna volunteer? Come to a general orientation, held each Monday evening at 5:30pm at the offices of CKUT, room B-15 in the basement of the William Shatner University Centre.



# Queen of the Stage

BY DEBORAH CHOW

**Margie Gillis perform  
es Etoiles at the  
s in late August last  
standing dancers  
ble companies as  
ov and National  
, achieving a  
nance was clearly**

Through September 16-18, Margie Gillis brings her *Wild Hearts in Strange Times* to the Théâtre de Maisonneuve at Place des Arts. In it she will premiere for the first time in Montreal two new works entitled *Landscape* and *A Gathering*.

Gillis shocked the audience into a stunned silence with her performance. It was certainly an empowering experience watching this lone dancer whipping madly through the air while pouring out genuine emotion.

Perhaps some were shocked by the fact that she wasn't wearing a lovely tutu, or even shoes, or that her auburn hair was lashing about her face. But most of us were just shocked by this dancer who single-handedly commanded both the stage and our attention.

Gillis, a native Montrealer, had her first performance in Montreal in 1976 and has been performing as a solo dance artist for 18 years. She has studied under such teachers as May O'Donnell, Linda Rabin, Allan Wayne and Lynda Raino.

*Landscape*, which was choreographed for Gillis by her brother Christopher, deals with a personal situation within the Gillis family. In a recent *New York Times* interview she remarked that "with anything that is devastating, when you confront it, there's a relief, a catharsis. Now people are being torn from me by AIDS."

The second premiere piece which is called *A Gathering*, was choreographed by Stephanie Ballard and features four other dancers in addition to Gillis. Set to music by the British group *Dead Can Dance*, it has been described as an ancient ritual celebration of womanhood.

As in any form of dance, music is an integral part of the entire creation. Gillis's curious choices move between classical and contemporary with such artists as Sinead O'Connor, Bach, Tom



Waits, Saint-Saens and Shakin' Stevens.

Gillis has been named both a Canadian and a Quebec Cultural Advisor, as well as being appointed to the Order of Canada in 1986. She also had the honor of being the first performer and teacher of modern dance in China after the Revolution in 1979.

She recently danced in New York for the DIFFA benefit for AIDS at the Lincoln Centre. She will continue touring extensively in Canada, the U.S and Europe and has already scheduled a return to Japan as part of a tour of Asia for the fall of 1994.

Margie Gillis's position as one of the outstanding contemporary dancers in the world seems assured. Her performances are not so much about perfect steps or rhythm, as they are about emotion and as Gillis so eloquently expresses, "combining physicality and spirituality."

*Margie Gillis's Wild Hearts in Strange Times will be at Place des Arts on September 16, 17 and 18.*

<<< Margie Gillis: don't try this at home, kids.

PHOTO: LOIS GREENFIELD

## Poetry, Blood and Jarvis in The Alley

BY JULIE CRYSLER

Returning students may remember finding party favours inscribed with anonymous "guerilla poetry" around campus. Chris Bell, the no longer anonymous author of these works, also produced *Afternoon Cabaret Café* last Thursday in the Alley.

The Cabaret included a short play called *The Superwoman*, which was adapted from Alfred Jarvis's novel *The Supermale*, "Le Tango des Vampires", an interpretation of Anne Rice's *Interview With the Vampire*, and a reading by Bell himself.

In *The Superwoman*, Bell updated Jarvis's novel by reversing the genders of the characters. The women became the dominant players rather than blank slates as in the original text, and the male characters became anxious and timid.

In Jarvis's novel, the male characters are absurd intellectuals boasting about their virility. In Bell's version the women demand that men live up to these outrageous claims.

Explaining how he managed to retain the play's absurd flavour, Bell stated, "When we worked on the characters, we tried to focus on one aspect of the relationships until they became absurd."

Bill Gough, for example, (played by Matt Macfadzean), suffers from exaggerated performance anxiety, a characteristic which defines his response to every situation.

The *Superwoman* was followed by a short reading by Chris Bell

**All in all, Chris Bell provided Alley patrons with an excellent show that was only slightly marred by the clanking of plates and ringing cash register at the Pizza Hut recently plunked at the back of the café.**

which included some of his poetry and a remarkable excerpt titled "Revelation: The Voice of Blood and Skin" from his new novel *Tales of the Lost Cheebah-ha* which is currently being read by publishers. The reading was originally intended to be accompanied by Natalie Morin (formerly of the dance company O Vertigo), who was unable to appear due to an injury.

The final act, *Le Tango des Vampires*, an interpretive dance piece, captured the mood of Anne Rice's popular novel and the use of the tango conveyed the sensuality — even eroticism — of the subject. Marito Olsson-Forsberg (of the La La La Human Steps) was particularly effective in the role of Lestat. Carole Rivet, who danced the role of Claudia, a vampire with the body of a five year-old child, while a fine dancer, failed to convey her character's tender age and precocious sensuality.

All in all, Chris Bell provided Alley patrons with an excellent show that was only slightly marred by the clanking of plates and ringing cash register at the Pizza Hut recently plunked at the back of the café.



# I want my 90210!

BY KRISTEN PETERSON

This comment is prompted by many recent occurrences in my everyday life, one of which took place last Friday.

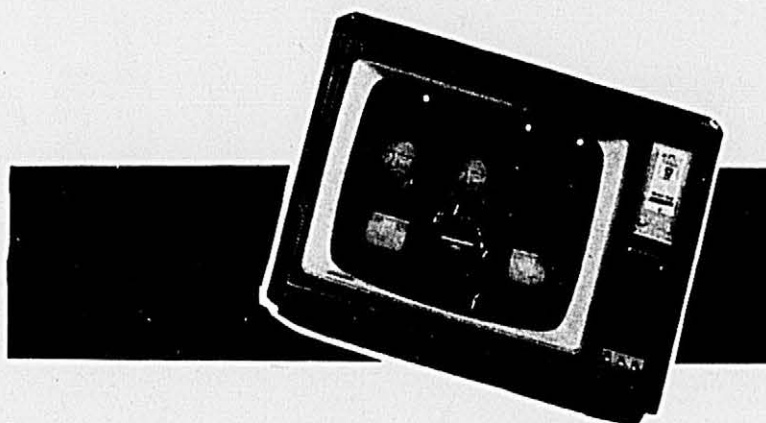
I was at a party which happened to be scheduled on the season premiere eve of *Beverly Hills 90210*. Hoping not to disrupt the general party mode too much, I discreetly sat down in front of the tube to catch the latest antics of Dylan, Brandon and the gang.

The reaction to this was varied. There were murmurs of agreement as some immediately settled down to watch. There was also a great deal of chiding. Snide remarks were thrown at me from various physics stu-

dents in the crowd who had previously been engrossed in a rudimentary discussion about the refraction of light. Nonetheless, the room was gradually filled with physics students and non-physics students alike enjoying just another program — albeit ridiculously assinine — that television has to offer. All was well until one student awoke from his tv gaze and with a shriek of shock and embarrassment, ran from the room with reckless abandon. Shortly after this outburst, others followed suit, heads bowed in shame, and eventually, the host of the party bade me to shut the set off.

More often than not, people are embarrassed to admit that they enjoy watching television. It has become somewhat of a

Whether your television tastes lean more towards *Yan Can Cook* than a scrumptious sampling of life on the *Starship Enterprise*, the monster in a box always has something to offer.



moral offence to spend the slightest amount of time sucking the proverbial boob tube.

Ideally, television has something for everyone. And whether your television tastes lean more towards *Yan Can Cook* than a scrumptious sampling of life on the *Starship Enterprise*, the monster in a box always has something to offer. And, if I may be so

bold, it is an individual's lack of control, rather than television itself which is to blame for the bum-rap it receives. We all know how easy it is to become a drooling mindless blob staring at infomercial after infomercial, only to realize that five and a half precious hours of our young adult lives have been demonically sucked into oblivion.

Admittedly, I am a somewhat-reformed tv addict. I find myself referring to various episodes of *Welcome Back Kotter* or *Three's Company*, just as the more universally enlightened may drop-kick pseudo-intellectual references into their conversations. And though my references are an evil reminder of my past and those billions of hours gazing at the set, they are more often than not greeted with: "Oh yeah! I remember that one. It's a classic!"

There are so many things to enjoy in this world; why can't tv be one of them? Mind you, moderation is the key. After all, there are only so many temper tantrums from that hot-headed Brenda before the humour fades.

## Wading through the MUD on Internet

BY JAMES FORBES

By now, most people have noticed that technology is quickly reshaping the world we live in. Some people would argue that it is doing so too quickly, others that it is not filtering down fast enough. Regardless of what some individuals think, you, as the cream of the country's crop have an unprecedented opportunity to access the new and sprawling virtual world.

The virtual world, or

cyberspace, is the infinite, invisible and almost massless (though electrons do have a mass) space created by the networking of computer terminals and their collective memory. William Gibson, famed Canadian cyberpunk author, is fond of saying it's where your money is, right now.

So you don't care. Well, beyond the socio-economic-political implications of this vast and as yet somewhat unregulated space is the potential of

oodles and oodles of real-time fun. As well, it also opens the average schlep like you and me practically limitless sources of information that just may or may not be useful.

It's much easier than you think to delve into the folds of cyberspace, even here at McGill. Unfortunately though, to begin you must have access to some expensive hardware in the form of a P.C. If you don't own one, you can always ask for one for Xmas or your birthday. If your parents are like mine, and unwilling to bestow such a lavish gift on their deserving one, then the alternative is clear. Get a loan.

The Québec government offers loans to any student, whether Québec resident or not, for the full cost of the equipment needed. You can pick up the forms at the McGill computing center on Peel.

So now all that you need is an account that gives you access to a mainframe so you can access Internet, other universities and commercial and private bulletin board systems (BBS's).

At McGill, the mainframe is MUSIC, and you can use it absolutely free of charge through the computing center. Your privileges include an e-mail (electronic mail) address where you can receive mail, access to the world of free information, and \$500 funny money to pay for your time (per semester).

And that's the catch. You have to pay for using many services. Internet costs about four bucks an hour during peak times, and thus is relatively cheap. On the other end of the spectrum is software transfer, which will run you oodles, depending on what you are downloading and from where. So your idea of pirating the latest games from Japan and

California are right out. (Also, if you are that good a hacker, you wouldn't be reading this basic article.)

Once you are online, you are a tiny blip in an ever expanding sea. Navigating Internet can be a daunting and disheartening task for the new P.C. owner, so a guide would be in order. Try Brendan Kehoe's *Zen and the Art of the Internet* for a patient blow by blow guide.

### Virtual life — free!

Internet itself is a virtual world, kind of like the fabled bazaars of Byzantium and Samarkand, where the goods and wares of the world, as well as its weary travelers, met and traded — except now the travelers and explorers meet without leaving home and instead of commodities, it's information that is traded.

The latest craze among university students are Multiple User Dungeons, or MUDs. A MUD is essentially a module from the classic role playing game *Dungeons and Dragons*, modified for Internet, and played by people from all over the world. If you have played *Zork*, you get the idea.

Except these virtual kingdoms are only bound by the limits of their programmer's lifespan and imaginations.

MUDs are generally driven by large university computers, and provide a meeting place for any number of people. The attractiveness of this is evident. Be who you want to be, virtually, with one, or one hundred other fantasy selves, and explore the wilds of a virtual world.

In 1980, the first MUD, MUD1 was created by Roy Traubshaw at the university of Essex in England. Now, there are MUDs for every taste and fancy just waiting to be discovered. And you,

like many others, can do this absolutely free through McGill. You have 125 hours of virtual life for every semester you spend at McGill, and you have even more if you choose to play in the off hours.

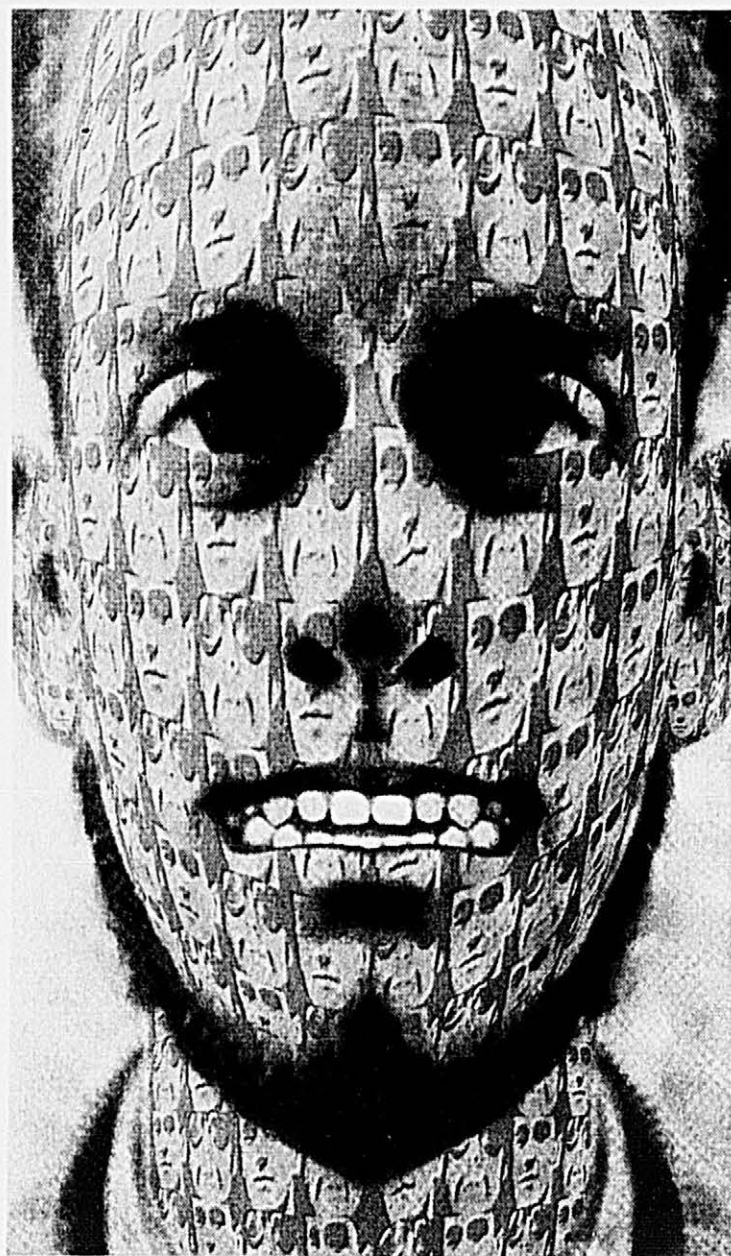
Not only are you able to experience these virtual worlds, but you can add to them too, which makes them ever-expanding sources of distraction/amusement. The appeal is immense, and so, apparently is our educators' fear of them. They have been outlawed in Australia. The good news is McGill hasn't even figured it out yet so... enjoy, er, I mean study hard.

Since these things are so popular, it won't be long before some enterprising young capitalist comes up with a MUD so good, people will pay to use it. Think of it, thousands of video-addicts paying you their every cent to play in your imagination. Not bad.

Unfortunately, like sf, D&D, and Motorcross, MUDs are mostly the testosterone-inspired spawn of the male mind. This means plenty of violence and gore.

Since cyberspace has virtually no limit, there is nothing stopping women to do their own thing and hook up. Although few women have yet to do so, that doesn't mean you can't.

For more information concerning these and other cyber topics, subscribe to *WIRED* or *MONDO 2000*. You can subscribe to *WIRED* via e-mail at [@wired.com](mailto:@wired.com) (very cool). For tips concerning MUDs, contact Joichi Ito at [jito@netcom.com](mailto:jito@netcom.com). For anyone interested in creating a MUD at McGill, contact me at my humble abode, 948-3039 (yes, we don't have a computer and modem yet, but don't laugh).





# THIS IS NOT A FUGAZI ARTICLE

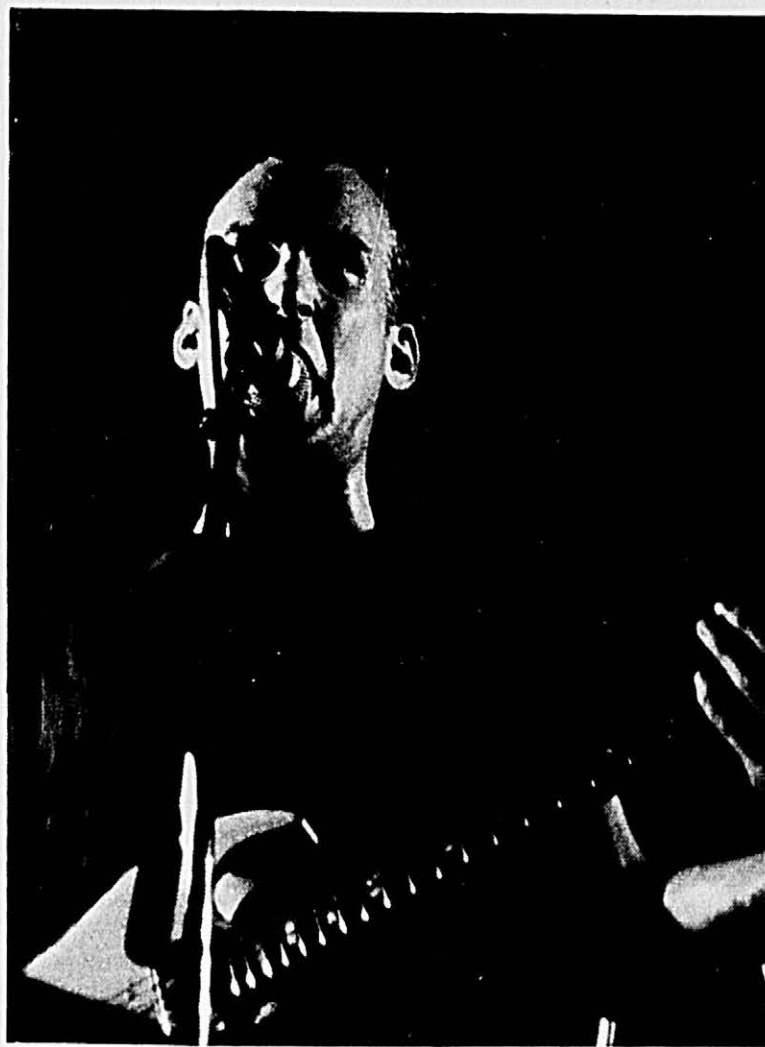
BY JULIUS CHAPPLE

Let me tell you, Gertrude, that rock 'n' roll, it's the Devil's music. That's right — Satan! Every time you see one o' them "rock'n'rollers" up there on stage, you know Old Nick has just slid right in there and taken his SOUL. Pray with me Gertie; pray with me that Jesus will save these poor misbegotten souls.

I was at a "concert" on Sunday, Gertrude — the Lord's Day and there I was, debasing myself with earthly distractions, *seductions* perpetrated by the Prince of Lies to ensare my soul. Lord I was so ashamed. But the paper made me do it, I swear!

Let me tell you about it. It was these four men, playin' instruments and *screamin'*! They were — they were commandin' the crowd, exhortin' them to follow, to commit depraved acts in the name of their unholy master.

The crowd was bewitched! They were jumpin' up and down; some of 'em were ridin' on top of the others, like them surfers down in California. I'm sure it was the music that drove them to it. I could smell the sulphurous fires of hell that the merciful Lord God had waiting for these evil, twisted sinners.



Ian MacKaye

## Common sense

Fugazi is not a religious band. And at least on Sunday night at the Metropolis, neither were they

a political band. Not through any fault of their own, mind you. But when you can't understand the lyrics you can't really pick up

on the political message.

Fugazi are, however, an angry band. Venting frustration in a pummeling, deafening wall of sound. Expressing their fury, and our own, in a tortuously loud, unrepentantly violent sonic assault. As if, in bludgeoning their audience so viciously (a bludgeoning, I might add, that was received by the audience on hands and knees, demanded, begged for — "harder.....yes") they might somehow strike a deeper chord within the very hearts of their angst-ridden, stage-diving fans.

But enough about their politics. Lead singer Ian MacKaye hates that shit anyway. For all the journalist can wax eloquent about the various motivations behind Fugazi, the reality is that first and foremost Fugazi is about music.

Their shows are all-ages. For MacKaye this is just common sense, as is the cheap ticket price [*special Daily quiz for those that read the Mirror: how much in US dollars?*].

It's done for the well-being of the band-members. If, for example, they don't have a huge financial obligation to each fan (an obligation surely Guns 'n' Roses assumes with every \$33 ticket sold) they have more creative artistic leeway in what kind of show to play.

MacKaye figures he has played 600-plus concerts in the last six years. Recycling the same packaged show night after night would surely lead at least to some very heavy drug use, if not an all-consuming secret envy of those who work those cushy, nine-to-five postal jobs.

I choose not to comment on Fugazi's political stance (more than I have already). It merely detracts from the fact that they are first and foremost crazed intellectual punks. The chips on their shoulders are growing.

I choose also not to comment on the music. Fugazi elicits a personal response; one cannot form one's opinions about the band without hearing and seeing them. Don't listen to what other people say about them; don't listen to what other people write about them. Especially don't read and believe the recent SPIN magazine article reviewing their new album, *In On the Kill Taker*.

Go out, bonk the skater as s/he rolls past, and take his copy or her copy. How do you define the music? Well, that's up to you to figure out.

CKUTer Tien Lee will be chatting with Ian MacKaye next Tuesday, 20h till 21h, at 90.3 fm on your dial.

## Mecca Normal ventures into the ultra hip



Snorkel

**Dovetail**  
**Mecca Normal**  
**K Records, 1993**

BY PUELO DIER

Two people and one guitar. That's all it takes Vancouver-based Mecca Normal to create a furious frenzy of big sound. The subject of much ridicule and criticism in the past, Mecca Normal has suddenly become *ultra hip* for the very things that makes them unique — their two-piece format.

For Jean Smith and David Lester, suddenly becoming *ultra hip* has meant eight years of redefining what constitutes a band. In a recent article by Sandy Masuo in the *Alternative Press*, Smith said, "We've been pretty vigilant about maintaining the two-piece set-up and acting as something of a contrast to what normally goes on on stage."

Rejecting notions of family values in a rock band, while paying lip service to no one, is one of the reasons why Mecca Normal has suddenly become *ultra hip*.

Jean Smith provides the bewitching and dynamic vocals while Lester with a guitar and a distortion pedal weaves tapestries that would make any "full" band envious. Smith's lyrics, while simple, are sharp, biting, insightful and vehemently political.

Mecca Normal has always been political; their roots are founded in anarchist activity around Vancouver and in the music community. The lyrics are often unrelenting in their anger and rawness and are laced with bitterness towards the sexism, consumerism and classism in society.

*Dovetail*, their fourth album, is a departure

from the abrasive and confrontational style that marked earlier efforts. On *Dovetail* their sound has become more melodic and gentle while still retaining the edge of their earlier work.

In an interview with *Puncture* magazine both reject the notion that the album is a change in direction.

Lester explains, "We've always done quiet songs, ever since the beginning. *Dovetail* was just another way of handling a duo. You don't have to play power chords, you can just do some finger picking. It's even more of a contrast playing with loud bands in a regular club. You know, we play on the same bill with bands with five guitars or whatever."

But don't expect *Dovetail* to be a precedent for their next album. Lester describes their next release (*Flood Plain*, due out any time soon) as "more aggressive and guitar heavy". It is safe to say *Dovetail* is another reason for Mecca Normal's ascent into *ultra hipdom*.

Jean Smith is especially *ultra hip*. Her stark, somber, evocative lyrics of female oppression are defiant and empowering. Her personal political outlook is one of the main influences on the recently *ultra hip* mix of feminist punkers (L7, Bikini Kill, Heavens to Betsy) and fanzines (Wiglet, Girl Germs).

While happy to have inspired people Smith says, "There are day-to-day things that women encounter that are inspiration enough." Women expressing anger and frustration just isn't acceptable in

music. Since 1985 Jean Smith has been busy boldly busting down yet another convention of the music scene.

Smith has also released her first book, *I Can Hear Me Fine* (Get to the Point Publishing, 1993) published by her band mate David Lester, who also designed the cover. The book is a series of incidents and memories moving from past to present, examining power, relationships and creativity, textured by her feminist and political concerns.

Mecca Normal's on-stage performance is described by Sandy Masuo of the *Alternative Press* as intense, concrete and visceral. A few years ago when they performed at Montréal's Station 10, there were all of about 20 true believers in the audience. Now that they are recognized for their jarring uniqueness and challenging ideas Mecca Normal will be playing for more than a hand-full of people.

### Now that's *ultra hip*.

CKUT presents Mecca Normal with special guests *Bite* on Monday September 20 at 22h. at the Jailhouse Rock Café, 30 Mont Royal West. Tix are \$5.



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### 6 - SERVICES OFFERED

**Study Skills: Single Workshops.** Focus: Efficient and effective studying. First year students. Mon. Sept. 20, Tues. Sept. 21, 3-5 p.m. Wed. Sept. 22, Thurs. Sept. 23 1-3 p.m., Room 301, Powell Building Call 398-3601.

**BISI-NET Online Classified Ads** on a 24 Hour Computer BBS. Browse through the ads. Place your own ads. Set your software to: 8-N-1 ANSI-BBS. Call 514-631-1688.

**T-shirts printed.** Events - clubs - teams. Best quality & prices. ARTI-COTEX printers 933-9289.

### 7 - ARTICLES FOR SALE

**GT Avalanche Mountain Bike.** 18" prestige MTB tubing, Shimano XT series, cordless computer. Triathlon 4-position handlebars. \$990 Negotiable. KAS 739-4598. Kryptonite lock included.

**Wedding Dress. White.** Long sleeves. Scoop neck. Chiffon & Lace. Size 7-8. 486-4198 6-9 pm.

**Speaker stands. Black.** Approx. 1 1/2 ft. high. 486-4198 6-9 pm.

**Giant Book Sale** Sat. Sun. Sept. 18/19 10 AM to 5 PM 4626 Sherbrooke West. Thousands of books & albums. Bargains!

**Wedding Dress. Ivory-white.** All silk. Long sleeves. Off-shoulder. Little pearls on sleeves. Short train that hooks up. Size 9-10. Excellent condition. 332-1731.

### 12 - PERSONAL

**Emily? From Toronto?** Call me Graeme 286-2487 (Horseshoe corner) Remember ya!

### 13 - LESSONS/COURSES

**Come and Practice** your French with francophones. Club Half and Half 465-9128.

### 14 - NOTICES

**BE A PART OF THE "NEW BEGINNINGS"** this semester at the Newman Centre. Masses 5 p.m. Saturdays, 11 a.m. Sundays, 3484 Peel, 398-4106. All are welcome. Come Join Us!

### 17 - PARKING

**Save \$ and Time.** No more tickets, no more circling the block looking for parking. Rent parking seconds from campus. 481-5911.

## Gay? Lesbian? Bisexual?

Looking for support? Want to meet others?

**Project 10** offers support services and discussion groups for lesbian, gay and bisexual youth and young adults.

**Call 989-1885** Monday to Friday afternoons and ask for **Project 10.**

## McGill Varsity Squash General Meeting.

All are Welcome

Thursday, Sept. 16  
Currie Gym



# CELEBRATE THANKSGIVING!

**October 8th to 11th**

**PRICE:** \$135 Quad  
\$145 Triple  
\$175 Double

**Includes:**

- Return bus transportation
- 2 nights at Belvedere Hotel
- City Tour of 4 hours
- Taxes and Service charges
- VOYAGES CAMPUS representative

**VOYAGES CAMPUS**  
2085 Union, Suite L8 284-1368  
3480 McTavish (Student Union) 398-0647

wild  
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AVAILABLE AT: NEON, 4251 ST. DENIS  
AVAILABLE AT: SENA, 1400 ST. CATHERINE WEST



# Foot thumping Celtic folk

BY DAMION STODOLA

"We're an eclectic, Celtic drinking band," says Ciaran Winter, member of *Swerving Buffoon*, scheduled to appear at the Celtic Festival this Saturday at the Spectrum.

Not exactly the image you'd have in mind for a band playing at an anti-racist music festival. But Winter and the other bands headlining the show say it's a great way to combat racism.

"Our music appeals to everyone," says Dave Deskin, also of *Swerving Buffoon*. "Our audience is heterogeneous in age, colour and in every other sense of the word."

Kirk MacGeachy, member of *Orealis*, thinks Celtic music has universal appeal through its personal perspective. "My music comes from my heart," says MacGeachy. "It transposes me back to Scotland."



It's the atmosphere created by the music, says MacGeachy, that binds people together through empathy.

Liam Callaghan, leader of *Liam Callaghan and the Water of Life*, says Celtic music's universality is its key asset. "It has common roots for everyone," says Callaghan. "People of all races can relate to the music on an accessible level because it's not demographically targeted."

Winter also said the political nature of Celtic songs can be a strong unifying force.

Although *Orealis* and *Liam Callaghan and the Water of Life* avoid political songs, Winter emphasized the importance of bringing the oppression of Northern Ireland out in the open.

"A lot of people will relate to the same problems in Ireland," says Winter. "Singing about injustice in all forms is important so people know."

Allan Patrick, coordinator of the Festival of Harmony, says music is the best vehicle to reach people and convey to them different ideas.

"Music is the best way because KKK and heritage front supporters listen to Afro-american

music on the radio despite their beliefs," says Patrick. "We're trying to tell the public everyone needs to stand up - to say we are not willing to live in a society dirtied by racism."

Patrick says the festival is an attempt to sensitize people to the issue of racism which, according to Patrick is often hidden to the vast majority of Montréal.

Patrick bases this on his own experience of being married to an African-american.

"Married into the black community, I suddenly became aware of the extent of racism in Montréal," says Patrick. "Most whites don't come into contact with racism and then believe it doesn't exist."

Beyond the bands' differences in perspectives, they unanimously agree, everyone better be prepared for a night of fun, dancing and drinking.

In pure timeless Celtic style and tradition, all songs and tunes are guaranteed to keep your feet thumping and your interest keen.

They promise you'll walk away with a piece of Celtic tradition regardless of your age or cultural background.



Music from the heart

In addition to the bands interviewed, mouth music, a cross-cultural fusion of Celtic and African-american rhythms and vocals is also slated to appear. Climbing to no. 2 on Billboard, this Scottish band has brought Celtic tradition one step further.

Brought out and made popular by Enya, the Pogues, the Waterboys, and to a certain extent U2, Celtic music is coming to the forefront of the music scene in a variety of forms.

At the very least, this Festival proves cross-cultural interpretation is not only possible but desired. The fact that such diverse cultural and musical cultures can be combined is testimony to the new wave of breaking down barriers; a fitting theme for the Festival of Harmony.

The Celtic Festival will take place this Saturday at the Spectrum at 8 p.m. Tickets are available at the door.

## Individual Perceptions Retrospective at MAC offers Alfred Pellan

BY CARLTON M. EVANS

The Musée d'Art Contemporain de Montréal is offering the public a rare look at one of the city's most important rebels.

*Pellan: a Retrospective* is perhaps the artist's most complete retrospective to date, with works ranging from 1920's *Still Life with Strawberries*, painted when Pellan was fourteen, to the artist's somewhat dubious expressions just before his death in 1988. The show also includes many of the artist's masterpieces, collected from museums and private collections from across North America and Europe.

It has been said that Alfred Pellan singlehandedly revolutionized the École de beaux arts de Montréal.

With the Nazi occupation of France in 1940, Pellan was forced to return to Montréal after an extended stay in Paris where he had been studying and exhibiting. Back in Montreal, the artist found a decisively retrogressive



Pellan's "Bestiaire 24e"

Academy that was virulently opposed to the modernism that had been flourishing in the artistic circles of Europe.

The narrative style of Kriehoff and the Group of 7's landscapes remained the accepted academic tradition and Pellan felt compelled to play the game in order to gain some power in the Academy.

His work of the early forties are a part of Pellan's stratagem

their own styles by calling on individual perceptions.

It wasn't long before the director of the École, Charles Maillard became concerned about the subversive elements that were gaining momentum in his school.

The conflict culminated in 1945 in an exhibition of Pellan's students whose subject was mainly nudes. Maillard cried out for decency but was too late. By this point, public opinion was

on the side of modernism and Maillard's plan to shame Pellan in the press backfired on him.

Maillard was the villain in the eyes of the students who rallied around Pellan, demonstrating with stickers and posting bills reading "DOWN WITH MAILLARD AND ACADEMICISM."

The press accused the director of incompetence and ridiculed his painting. Finally, Maillard resigned, thereby opening the École to a new discourse of ideas and techniques.

Pellan was the catalyst desperately needed to bring contemporary artistic ideas to Canada. His retrospective at the Musée d'Art Contemporain serves as a testament to the continued need for progressive movement in this country.

*Pellan: a Retrospective* runs at the Musée d'Art Contemporain until September 26. The Museum is open Tuesday-Sunday. Adult admission is \$4.75, free to students on Wednesdays.



## WHAT'S HAPPENING

**The Montréal Sexual Assault Centre** is currently recruiting female bilingual volunteers for the telephone crisis line. Training will take place September 24-26 and October 1-2. Interested women should call 934-4504 or 934-0354, ext. 229.

**Raise money for cancer research** at the Terry Fox Run this Sunday on Mount-Royal at 10h30. Sponsor sheets available at the SSMU desk. Further information available from Guillaume Boisset at 737-7039.

**The Spanish and Latin American Students' Association** will be holding a dance workshop tonight at 19h30 p.m. in the Shatner, room 107-8. Learn how to salsa, merengue or cumbia. All welcome!

**The Traditional Chinese Culture Society** registration for free French courses for new immigrants (within three years) for the September session. Early registration necessary for proper placement. For additional info call 529-6666.

**The Actors Studio Inc.** is accepting applications for an intensive, professional acting program for stage, television and cinema (beginners and advanced). Mandatory interview can be arranged by calling 344-0808.

**Book Fair at Victoria Hall** — a huge book and album sale will be held September 18-19, from 10h to 17h at 4626 Sherbrooke West.

**Manufacturing Consent: Noam Chomsky and the Media** will be shown at the NFB today at 20h30, 1564 St-Denis. Tickets are \$3 for students. Info: 496-6895.

**McGill's Savoy Society** is holding auditions for Gilbert and Sullivan's *The Gondoliers*, on Wednesday September 22 and Thursday September 23 in Shatner room 425. For more info, call 398-6826.

**Women of colour** are invited to a party, tonight from 20h to midnight, in Shatner B-09. No admission fee. Bring a friend and spend an evening with people who know where you're coming from!